art (architecture), and rendered incapable of ever understanding it, by the atrocious misapplications of its forms perpetually before their eyes." And yet it is stated, page 32, that whoever wanders among the hundred columns of the great hall of the temple of Karnac, or rebuilds in his mind's-eye the temple of the Athenian goddess, or climbs to the edge of the Colosseum, or enters Amiens Cathedral, or walks round the exterior of Salisbury Cathedral, "whoever views any one of these works of architecture, and finds no poetry in it, must be incapable of discovering it in anything else in nature or in art." This is a specimen of the author's hasty and fallacious reasoning. What! are all Londoners, who are utterly deadened to this art," and "rendered incapable of ever understanding it," also to be incapable of discovering poetry "in anything else in nature or in art?" Monstrous conclusion. It is an insult to common sense to write such hollow fallacy.

Another fallacy, p. 29, is, that the uneducated mind, the rustic, or the child, "unused to cities, uncorrupted by the sight of abused architecture," will "immediately feel in true art all its intended effects;—shall be awed by the sublime majesty of the Doric, or raised by the heavenward aspiration of the Gothic temple; evoked by the mild repose of Palladio, and enlivened by the playful fancy of Scamozzi; sobered by the severe purity of the Greeks, and relaxed by the picturesque riot of Vanbrugh," and so on. All these effects, it is asserted, will be produced on the uneducated mind, on the mind of the rustic, or the child. Now, if art be anything, if genius be anything, we may be quite sure that they do not thus display themselves all at once. There never was a truer statement than that made by Sir Joshua Reynolds. His first visit to Rome produced a feeling of disappointment; Michael-angelo disappointed him; the grand and the beautiful works of genius did not at once appeal to his mind; weeks and weeks of study were necessary; admiration followed appreciation, and, by slow degrees, he became fully impressed with those feelings which Mr. Garbett would say, ought to be roused at once in the mind of the child and the rustic. It is true Mr. Garbett is speaking of architecture, I am speaking of painting and sculpture. But this does not alter the case, for there is this property common to the works of genius, of whatever class, or of whatever clime, they require the study of an educated and thoughtful mind for their appreciation. The works of a great poet, of a great musician, of a great artist, do not appeal *all at once* to any mind. They must be studied, to be appreciated, and I would remind Mr. Garbett of his own golden rule, that *there is no substitute for thought*.

AN AMATEUR.

THE CINQUE CENTO STYLE OF ORNAMENTAL ART.

ON Friday the 15th inst., Mr. Ralph Wornum continued his lectures at the Government School of Design, Somerset House, on "Ornamental Art."

The cinque-cento, or mille cinque-cento, said the lecturer, is the great artistic century developement of the Renaissance in Italy, and this in contradistinction to the quattro-cento, or what had hitherto been done in the way of art generally, the cinque-cento being the finished result of the quattro-cento or Italian Renaissance in its general character. The term can be applied only to the ornament of the school of Raphael, which was a revival and apparently an improvement of the ancient Roman ornamental art. It is astonishing how close yet discriminative a copy the cinque-cento is of the Roman, as displayed by the great excavations of the sixteenth century in and about Rome. For this the Renaissance, in all its original features, and the Saracenic, were neglected, as not found in these ancient examples.

The cinque-cento is derived chiefly from ancient paintings, and especially from the decorations of the underground chambers of the baths of Titus, supposed to have formed a part of the celebrated golden house of Nero. There were many remains of ancient sculpture, however, quite familiar to the early decorators. In these, and on the triumphal arches and monumental columns, there are abundant examples of the acanthus scroll, and the so-called arabesques, to impress themselves on the attention of the modern decorator.

The most magnificent monument of the cinque-cento is St. Peter's and the Vatican Palace at Rome, though the buildings themselves are comprised in the general term Renaissance; for, as regards architecture, cinque-cento and renaissance are very nearly identical terms, only the former is purer or more perfect in its classical imitations and ornaments. But of decorations, the sixteenth century was the great period, and the Papal Palace on the Vatican was embellished by Julius II. and Leo X. in a style of gorgeous splendour wholly unparalleled up to that time in Italy, and far surpassing, except in the outlay of precious metals, even anything that we know of Byzantine or Saracenic art. The architects contributed greatly to this splendour. The great masters were Bramante, Peruzzi, Sangallo, Raphael, Giulio Romano, and Michelangelo,—the three last also constituting the great triumvirate of pictorial and decorative art. But the last and greatest artists of the quattro-cento,—Pietro Perugino (the master of Raphael), Francia (the goldsmith of Bologna), Bernardino Luini, and Pinturicchio, were admirable decorators, and contributed doubtless little less than the other artists named to the great advancement of Italian art in the sixteenth century. Leonardo da Vinci, the all-accomplished, though an older man than most of these, must be accounted among the more modern in style; he decidedly belongs to the cinque-centists.

When Michelangelo was about to commence the "Last Judgment," on the altar wall of the Sistine Chapel, for Pope Clement VIII., a dispute arose as to the manner in which it was to be painted,—whether in oil or fresco,—for Titian and other Venetian and Lombard painters had caused the former to make vast strides in the opinions of men. The question, indeed, was started by a Venetian, Sebastiano del Piombo, that is, keeper of the leaden seal with which the Papal bulls were stamped. Michelangelo, however, like Alexander with the Gordian knot, cut the matter of dispute short by telling the Pope that the work must be executed in fresco, because oil painting was only fit for lazy persons, like Sebastiano del Piombo. The question, nevertheless, as you are aware, has been again raised recently in this country, and has been again decided in favour of fresco, but this time with a little more consideration than heretofore. The question is an interesting one in a historical point of view, and one of practical importance also to the artist.

Raphael tried oil painting in the decoration of the Stanze of the Vatican, in the Sala di Constantino,—but seemingly gave it up after he had painted only two figures. Giulio Romano finished the apartment in fresco after Raphael's death, and probably by his desire. Michelangelo, I believe, continued the lecturer, never tried oil painting at all: the Holy Family, in the Florentine Gallery, some time supposed to be in oil, is in distemper. Leonardo da Vinci, unlike Michelangelo, preferred decoration in oil to every other method, and from the gradual prevalence of oil painting subsequently for several ages, it would appear that this had been the general preference. The two figures by Sebastiano alluded to, are still perfect, after 330 years, while the frescoes have much suffered. Both styles, however, are necessary for both. The Vatican decorations are in tempera as well as fresco. Raphael, however, executed his easel pictures in oil. Oil pictures were commonly painted on wood.

After some more special and detailed allusion to the various celebrated works of the great masters, the lecturer proceeded to speak more particularly of the features of the cinque-cento style of ornament, illustrating his remarks by various examples.

The general balance, he observed, in the place of absolute symmetry, is a characteristic feature of the arabesque of the cinque-cento, and is one of the peculiarities which distinguish it from the ordinary quattro-cento, or Renaissance araberques, though the symmetrical arabesques constantly occur in the cinque-cento also.

Another great feature of the cinque-cento is the admirable play of colour in its various forms, the chief parts in all these decorations being played by the three secondary colours—orange, green, and purple. Its great leading form, the acanthus scroll, or the foliated spiral, is a perfect iris, sometimes, with its beautiful varieties of tints. The cinque-cento gives us an immense choice. It combines in its elements every feature of classical art in its completest form, with the unlimited choice of natural and conventional imitations from the entire animal and vegetable kingdoms. A striking and peculiar feature also of this style is its beautiful variations of standard ancient ornaments, as the anthemion particularly. Another is the guilloche or speira; likewise the fret; and the acanthus scroll is another great feature of elaboration. Curved lines especially seem to belong to the style, the spiral and the vertical being the favourites; the scroll is a spiral, and the guilloche is frequently an intersection or interlacing of two vertical curves; but a simple vertical, or screw, is a common moulding in cinque-cento decoration. And just as you clothe the scroll, or substitute a plant for a line in the spiral, so you may clothe or substitute a plant for the line in the vertical, and this will give you many beautiful arrangements, as there is great scope for the play of light and shade, and accordingly, also, for colour.

It is in sculpture that we must look for the purest examples of this culminating style in ornamental art, as regards the mere elaboration of form. Some fragments of a monument by Agostino Busti, a Milanese artist, were exhibited in illustration, as not only beautiful specimens of ornamental sculpture, but admirable examples of the purest cinque-cento: in the greaves and shield we have an exclusive treatment of the acanthus scroll: in the pilaster and sword head we have the arabesque scrolls, with fanciful animal devices, but treated with the utmost propriety and taste. They are analogous to the Giulio Romano scrolls, and exemplify the essence of the cinque-cento—that is, in variety and play of lines and colours in the spirit of the antique.

THE BRICK DUTIES.

STOCK IN HAND.

ON Monday last the Chancellor of the Exchequer said, that when he saw the deputation on the subject of the brick duties on Thursday last week, some of them said it would not be reasonable to expect any great amount of drawback; and it was suggested that he should give time to the first of June, in order to enable parties to dispose of their stocks, and then to give them a drawback on what remained. There was a probability, they contended, that by that time they would be able to dispose of half their stock, and it was only just, they said, that he (the Chancellor of the Exchequer) should pay them half a drawback. He, however, had come to the conclusion that an extension of time was most undesirable, because not only would the manufacturers of bricks be kept in suspense, but bricklayers, carpenters, joiners, glaziers, and a variety of other trades be thrown out of employment, probably, and a great injury, therefore, inflicted on them. He thought, therefore, that whatever he intended to do should be done at once, and so he proposed to allow a drawback of 50 per cent. on stock in hand; and he proposed that with respect to all bricks to be made henceforward the repeal of the duty should be immediate. With respect to parties who had entered into contracts for the supply of bricks at duty-paid price just before the announcement of the repeal of the duty, he would propose such a drawback as he thought would meet the justice of the case. Clauses to that effect have accordingly been introduced into the Bill.

ARTISTS' BENEVOLENT FUND.—The anniversary dinner of this excellent institution was held on 23rd inst., at the Freemasons' Tavern, Mr. B. Baring Wall, M.P., in the chair, when the meeting was addressed by the chairman, Sir W. C. Ross, R.A., Mr. R. H. Solly, F.R.S., Mr. B. B. Cabbell, M.P., F.R.S., Mr. T. Uwins, R.A., Mr. Faher, and other gentlemen. This fund has already done good, and deserves to be well supported. At the close of the evening subscriptions and donations were announced amounting nearly to 400*l*.

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